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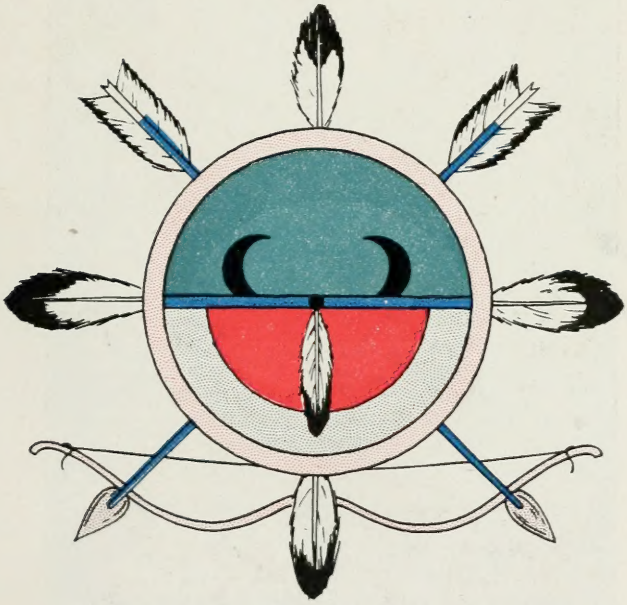

SANTA FE FIESTA NUMBER

FLETCHER MEMORIAL TABLET

DEDICATION OF FLETCHER MEMORIAL TABLET

A beautiful bronze tablet to the memory of Alice Cunningham Fletcher was unveiled in the patio of the Art Museum at Santa Fe on August 9, the Monday following the 1926 Fiesta week. A joint meeting of the Managing Committee of the School of American Research and the Board of Regents of the Museum of New Mexico had been held in the forenoon and early afternoon, the Boards adjourning to join with the Woman's Museum Board to take part in the dedicatory exercises. These were interesting and impressive though simple and without ostentation. It was a perfect Santa Fe summer day, with the bluest of skies above those seated on the green sward in the Patio. Director Edgar L. Hewett presided and in calling the meeting to order said:

"Friends of Alice Fletcher are gathered to-day to express their thankfulness for the noble life she lived and the noble work that she did. Nothing that we can do can add anything to the splendid memory we have of Alice Fletcher. Nothing is needed to perpetuate that. The life she lived is more enduring than any bronze

tablet that can be created. But her friends are still seeking ways to express their love for her and appreciation of the place she won and of the influence she exerted in the world.

"The most enduring thing possible for any human being to accomplish she accomplished. She lived a life that will be an influence in the world for all time. Her friends know perfectly well that no memorial such as we unveil today will add anything to that splendid life. But her old associates in scientific work and her friends of the Woman's Board of this institution who came under the spell of her lovable personality wanted to place here a lasting record of one phase of her life work. So they caused this bronze tablet to be made, and today we are privileged to dedicate it. The sculptor was Mr. Bush-Brown of Washington, a lifelong friend. Mr. William H. Holmes watched every detail of its creation with Francis La Flesche, the adopted son of Miss Fletcher, and Mrs. Mitchell Carroll. The relief is finished and is now installed in the institution which Alice Fletcher helped to create and which she endowed with her splendid mind and personality.

"It is interesting to see that with persons like Alice Fletcher there is no disappearance from the places where they were known. Everyone who worked with her in the past is conscious of working with her today. Her influence was so real that it will always be here. We who were

associated with her work will always have the benefit of her counsel and guidance.

"The presentation of this tablet is shared by friends, scholars, and associates throughout the country. The bronze portrays her in her earlier life. She was so self-effacing that during her lifetime she would not permit this memorial to be made. It was therefore done from photographs which showed her in the full bloom of her womanhood in the years when she was doing her great work among the Indians, the years in which her life work became known throughout the world.

"The inscription on the tablet is in her own words:

"'Living with my Indian friends I found I was a stranger in my native land. As time went on the outward aspect of nature remained the same but a change was wrought in me. I learned to hear the echoes of a time when every living thing, even the sky, had a voice. That voice devoutly heard by the ancient people of America I desired to make audible to others.'

"Therein was the supreme achievement of Alice Fletcher. As no other anthropologist ever did, she learned the mind of the Indian race, interpreted it, and expressed it. That will stand forever as a supreme achievement of the greatest woman ethnologist that has lived. She was the first among the white race to apprehend clearly

the thought of the Indian and translate it to us.

"Among those who knew her best was Charles F. Lummis, who I hope will have something to say on this occasion."

Dr. Lummis spoke as follows:

"I think it is, as Dr. Hewett has said, the supreme achievement of a very great woman that she first saw and gave us to see the soul of the Indian, to realize that he is not a freak nor a curiosity, and that he was the first American. In the creation of understanding between strangers she did one of the greatest services one can do. It is probably of more vital and lasting importance than the great service she made to science.

"I have a horror of reading what I have to say, but I have not the strength today to speak offhand, and so if you will bear with me I shall read what I wrote for *El Palacio* and which I still feel so deeply.

"The most revered thing in the world is Power —and the most worshiped. We value Money, and the most worshiped. We value Money, Place, Fame, Beauty, only because they command others. None of them would weigh much on a desert island with no one to be swayed by them. Even Truth is important only because it is stronger than Deviousness—and Power is the foremost attribute of the Almighty.

"We worship it in every shape—oftenest its

least Godlike; oftener in its waste than its Use; more impressed by its spectacular display than its quiet progress. The sea is just as strong abed—and far more useful—as when it rises to lash the clouds—but the storm calls out our wonder.

"In the glowing crawl of lava flows; in the clutch of shattering earthquakes; beside the growling Colorado where it still carves deeper its mile deep cosmic intaglio of the Grand Cañon; behind the deafening curtain of Niagara; under the imminent, inching glaciers of Illimani; in touch with some of the greatest minds of my day—in all these presences I have had that beautiful awe and wonder and reverence which are worship. Nor would I for a moment deny frank admiration for the torso of Atlas on a prize fighter, and the deletion of a cliff by dynamite.

"But I have come to rather deeper awe and wonder of the Quiet forces that do more without explosion—for the snowflake and the sunbeam that have wrought our California Alps; the lenient rain drops that have witched away two vertical miles of the Southwest, and carried it grain by patient grain 800 miles to lay down new continents under the Pacific; the little plant cell that in our Quirigua jungle slowly pile drives upward the vast columns of ceiba, mahogany and Santa Maria resistless to the sky.

"Today two pictures stand out toggether in my thought; In 1876, an eager boy of 17, I had six

weeks at the Centennial Exposition in Philadelphia; and every day, for hours, I stood fascinated in the center of a great hall and watched the vast Corliss engine with 2500 horse power, working as sure, as still, as unhurried, as unfaltering as fate—no jar, no tremor, no fuss, no effort— just Power.

"And the other picture is—Alice Fletcher!

"She wasn't a machine at all—nor a great masterful, dominating presence, nor a contagious crusader, nor a spellbinder, nor an Amazon, nor a Queen—just a plain, gentle, modest little woman of unpretentious speech and the homely simplicity of greatness. But she was Power—as effortless, as unfuming, as sure, as the titan Corliss—and as little aware of it!

"It has been my fortune to know and deal with some of the most effective minds of my day—minds that have changed the map of America and the world, minds that have left their imprint forever on Science and Art and Education and Thought. Some had greater Genius than she—but Genius is not always Power and Knowledge always is! And she Knew! There are painters who paint as by Divine Right and the Royal Road, and daze the innocent; but they do not last so long as the Keiths and Morans who learn geology before they create landscapes, and those who master anatomy ere they venture sculp-

ture. Alice Fletcher knew to the roots whatsoever she attempted to write or talk about.

"This Power-by-Knowing was mated with an extraordinarily disentangled, serene, impartial vision, absolutely unclouded and untinged by self concern. Her knowledge adjusted her judgment, her judgment adjudicated her knowledge . She was one of the fairest minded, straightest minded, most magnanimous persons I ever knew, and one of the best poised. Her mind simply would not be stampeded nor beclouded. Sometimes when we were all in a quandary, like the Peterkin children whose horse wouldn't go, it was she who would mildly suggest, as "the Lady from Philadelphia" did: "Suppose we untie him from the hitching post first!"

"It was in no fair weather days that I came to know her, but in the internecine grips when we were trying to get the venerable Archaeological Institute of America to set its feet solid on American ground even while it kept its nose in the Classic clouds. And I am sure the ruggedest of us felt a little humble as we fought it out beside her—she serene among her friends and foes. She never even looked hostile, nor doubled her fist, nor did her voice get away from her by one half tone. A casual visitor to the hall would hardly have known she was there. Some of her opponents never were quite aware what quiet, deep river had just drifted along and left them strand-

ed far from their selfish hopes. She didn't Fight —any more than the snowflake and the sunbeam fight. Like them, she Just Kept On—and an Alp was carved.

"For there was something else to her Power besides knowledge and judgment and reason—she had gentleness and Faith and Love, even beyond the quota of woman; a detachment from self and self interest which made generous tolerance natural, fear or deviousness impossible.

"In our School of American Archaeology, and later School of American Research, the Executive Committee had many problems. Every man of us, I am sure in saying, felt that the tallest spirit in all that stout company was the unruffled, gentle eyed, far seeing little woman who limped from tent to council fire at the Rito, or from room to adobe room of the old Palacio, and never worried, never hurried, nor ever failed in wisdom or in cheer.

"We shall not look upon her like again. We shall know other splendid women; but there will never be another Alice Fletcher—dear, noble, beloved, revered Alice Fletcher! The environment that produced her is no more—the mold is broken. And with her is gone a Power whose very memory shall be a living force forever."

Dr. Hewett:

"Of the men who are directing the thought of students in American universities along philoso-

phic lines, no one has done so much as Dr, Hartley B. Alexander to make audible what Miss Fletcher has suggested in this inscription. I know of no one who is making such powerful use of what she did as Dr. Alexander. It would be fitting if he would speak to us at this time."

Dr. Alexander:

"I suppose that all of us who knew Miss Fletcher have many things to say, or would like to say many things, regarding her personality and her very eager response to every effort to carry forth her work. The nature of her work, itself, so intimately connected with my own state is significant, not only for ethnologists but for the progress of American civilization. I don't believe that any other work ever done on the customs and lore and learning of the American Indian tribes can vie with that of Miss Fletcher upon the Omaha and Pawnee tribes of Nebraska. From the Omaha Tribes she went on to work with the other Indians of the Plains and from the scientific point of view I think she was distinctly a contributor to the understanding of the Plains Indians in the more intimate sense. There is a difference between the Plains Indians and the Indians you have here. Among the Pueblos there is much that is dramatic and picturesque. On the great plains there is much that is very beautiful but not so spectacular. It is manifested more in the realm of ideas, and it is to Miss Flet-

cher that we Americans owe the realization of this fact. She discovered the mind of the Indians, their best side, but she knew that there was more than one side. She understood their expressions and their ways.

"I was born and reared in Nebraska in the pioneer days and it is true that there was a saying 'The only good Indian is a dead Indian.' I suspect that there has never been a blinder contact of races than that between the Anglo-Saxon and the native Indians. In the three hundred years of our invasion of this continent it was not until the latter part of the 19th century that it was realized what the genius of the red man could contribute to the world. Miss Fletcher represented it to us not only to view as a matter of curiosity but something that we could incorporate in our own minds.

"By this time everyone is thoroughly aware of at least one great achievement of this type. The realm of Indian music owes more to Miss Fletcher than to any other person. She discovered the possibilities of Indian music first because of her reports, what is done today bears either directly or indirectly the stamp of her inspiration. Also in poetry. In so far as we have an understanding of Indian poetry we are indebted to her, and to her also for the developments in drama and plastic arts which will one day make their effects

known as a new note and a great contribution in the life of mankind.

"There are three inscriptions on the state capitol of Nebraska from reports of Miss Fletcher upon tribes of Nebraska Indians, evidence of how her work is finding a monumental incorporation until finally it will be known everywhere as a manifestation of a true spirit which was discovered by this very great woman and friend of so many of us. Dr. Lummis and Dr. Hewett have both spoken of how she brought American Archaeology before the world. The greatest woman archaeologist of the world, Ellen Harrison, in one of her books paid a very high tribute to Miss Fletcher, stating that she enabled her to understand Greek culture. I think that in every respect we can be very certain that the work which Miss Fletcher did will be of lasting significance in America and to the world."

Dr. Hewett:

"Miss Fletcher's faith in the Indian race and her determination that it should have a fair deal, and that the special abilities of that race should be made known to the world is bearing fruit continually. That fruit will multiply from now on at a great rate. Coming out of that race now are those who justify the faith that Miss Fletcher had. She opened up the way for them and the results of her faith and of her work are being seen in the young people of the Indian race who

are adding new glory to our land. How fortunate that a member of that race whom we know with so much love and admiration here in Santa Fe should be present and have the opportunity to speak for the race for which Miss Fletcher did so much. I refer of course to Tsianina."

Tsianina:

"I think I can truthfully say that the understanding of Indian music began with Miss Fletcher. It is hardly possible to say how much she influenced my career. When I had my debut in New York City ten years ago with Mr. Cadman, Miss Fletcher came from Washington with Francis La Flesche, the Omaha, son of Chief Joseph, They came of course to listen critically first because the first number I sang was the Omaha Tribal Prayer, in primitive form, without accompaniment, Miss Fletcher's work. At the dedication of the Indian Theater the other evening the first song I sang the "Chant of the Four Hills" was based on the Omaha Tribal Prayer that Miss Fletcher collected, representing the work that she gave her life for. Her work was not only scientific; it was filled with love that has had some influence on the life of every Indian.

"At that time I was wearing a red feather. In a career before the public one meets many demands that are not quite true but which the impresario and managers deem necessary. I used

the name 'Red Feather' as a stage name aside from my own name, Tsianina. I said to Miss Fletcher that I wanted to stand for everything that was true. She said 'Then lay aside the red feather. Feathers are won by the warriors for brave deeds and it is not proper for a women to wear a red feather.' I discarded the feather. I also told her that it was my ambition to sing only songs that represented the true character of the Indian race. When I met her on the train several years later she said that she had followed my career closely and recognized that I had lived up to the ideal expressed after my first concert in New York City. So I have felt well repaid for all the hard work and sacrifices which one following such a career must make, by the compliment coming from one who has given her whole life for my people."

Dr. Hewett:

"What we have heard expressed the place that Alice Fletcher has taken in the life of her friends. Age will never burden one who has won such a place.

"This closes the tribute that we came together to pay to the friend whom we so much love. It will not be the last that we shall offer her memory."

The tablet unveiled by Tsianina bears an artistic vignette portrait of Miss Fletcher as she appeared in the height of her powers. Underneath

is the inscription quoted by Dr. Hewett and two lines recalling that she was president of the Managing Board of the School of American Research from 1907 to 1912. The tablet has been placed in the south wall of the Patio, a place most fitting for a tablet commemorating one who so loved the out-doors and the elements deified by the Indians. Behind it, in a niche, will probably be placed the brass urn with the ashes of the deceased while in the adjoining art galleries a permanent place is to be found for a portrait of Miss Fletcher.

GIFTS AND BEQUESTS

Community Foundation

Fourteen of San Francisco's wealthiest men, representing more than $100,000,000 in their fortunes, have organized a community foundation under which millions of the surplus wealth of the richer families will be given for the endowment of civic causes. Each of the members will make specific gifts for charitable, scientific and educational purposes and a self-perpetuating board of trustees will administer these bequests.

THE SANTA FE FIESTA — 1926.

Splashes of vivid colors against a dun hillside, Indians in statuesque posture on terraces rising tier upon tier, piñon and cedar clad billows of land rolling to the pine-and aspen-forested slopes of the Blood of Christ Mountains rising 13,000 feet or so to turquoise sky, are the background toward the northeast from the open-air Indian theater in which were staged the main events of the 1926 Santa Fe Fiesta.

Equally impressive or picturesque were the views in other directions, confirming those who had traveled far and wide when they said that they knew of no out-of-door theater anywhere in the world that had setting more superb. Toward the west, the Pajarito plateau and its portreros, with the Jemez and subsidiary ranges as ramparts, reminded of cave and cliff dwellings of the ancient world. To the south, the City of the Holy Faith in the immediate foreground, with its towers and many public and church buildings embowered in foliage out of which rise clumps of Lombardy poplars like giant green candles. In the distance, the Turquoise, the Cerrillos, the Ortiz, the San Pedro, the San Ysidro, the Sandia and even the Manzano ranges, each a different tint or hue of blue, each with

historic associations of its own, with visions of "The Cities that Died of Fear." To the south, quite near, so near that it seemed as if one could touch them with finger tips, rise the Atalaya Range, and the Dalton Divide, cut by the gorge of the Rio de Santa Fe, the Glorietas swimming just along the horizon, standing guard over the huge community house ruin of Pecos. On the crest bounding the theater on the west and within the Fiesta Park, the "Cross of The Martyrs" an impressive symbol, overshadowing the bowl. From it, the eyes sweep the entire Tano and Tewa world with their sacred mountains, from it one can point out a thousand landmarks in "the most wonderful fifty miles square" of which Santa Fe is the center. Located only a few blocks from the Palace of the Governors, situated on the main historic highway to the North, within the city limits and easily accessible, the thousands of visitors admitted that Director Edgar L. Hewett had chosen well when he picked this cove below the Cross of the Martyrs for the Indian Theater. This admission became unbounded praise during the performances, for the acoustics were found to be almost uncannily perfect, and the picture of spectators and performers one of almost unearthly beauty.

At night, the scene was equally spectacular. Whether skies were starry or dark with racing rain clouds illumined by flashes of lightning, there

AN ANCIENT DEER DANCE BY PUEBLO OF SAN JUAN

THE SPANISH TROUBADORES

brooded a mystery beyond the range of vision. The nearby ravines became stupendous canyons, the foothills dark masses of infinity, the distant mountain peaks glowed dimly in a light such as never was on land or sea. The lights of the city sparkled like so many diamonds and motor cars dashing over the many roads leading in to Santa Fe, left streaks like tails of comets or shooting stars. Spot lights on the Cross of the Martyrs and flood lights making stage as bright as day, were augmented with movable beacons whose beams crossed and criss-crossed in wondeful patterns on terraces and beyond. Add to this Indian ceremonies, fragments of ancient drama, almost forgotten and brought forth from the dim recesses of memory by the old men in the Indian pueblos and staged for the first time in half a century or more, pageantry unrolling before the eye spectacular events of the centuries, opera and music on native themes by masters, performed with the aid and participation of famous composers and musical stars of the first magnitude, and one does not wonder that thousands came to listen, gaze and admire enthusiastically, and looks forward to the time when there will be pilgrimages by tens of thousands to Santa Fe to view the annual Fiesta!

Famous Composer and Stars

Quoting "The New Mexico Sun" published at Santa Fe:

The participation of Charles Wakefield Cadman, internationally famous composer of operas and songs on Indian themes, lifted the 1926 Santa Fe Fiesta to an even higher plane than the celebrations of previous years. The presence of Rafaelo Diaz, the noted Spanish-American tenor of the Metropolitan Opera Company, together with the favorites of former years, Tsianina and Oskenonton, to which were added Te Ata, an exponent of Indian legend and lore, again emphasized the three pillars on which the success and the future of the Santa Fe Fiesta must rest.

Three Pillars of the Fiesta

First, the Indian ceremonies and the ancient life of the Indian;

Second, the story of the Spanish conquest with its martyrdom and glories, and the old Spanish life as it was developed in the Southwest.

Third, the art of the present day which has grown out of both themes, including Indian opera as it has been composed by Cadman, painting as it is inspired by the primitive life, the setting of Southwestern hills and skies, and drama and pageantry which have for their subject the story of man in his contest with the Desert.

Three Centenaries

That the Fiesta for the first time had suitable setting in an outdoor theater created in a cove in the cedar and piñon clad foothills jutting into the ancient city and within sight of its historic buildings and the majestic peaks and ranges on all sides, was another feature to make this year's occasion memorable. Add to this the fact that the seven hundredth anniversary of the death of Saint Francis, and the centenary of the coming of Kit Carson to Santa Fe and of Jedediah Smith's crossing the Sierra Nevadas into California, were celebrated at the same time, and it becomes evident that the Fiesta had assumed a scope national and even international in interest. More than ever before, the constituent parts of the program were welded into a coherent epic under the masterly direction of Dr. Edgar L. Hewett, of the School of American Research, upon whom the responsibility for the Fiesta has been thrust by the civic bodies of Santa Fe.

Santo Domingo Corn Dance

The lecture given on Sunday preceding August 4, by Dr. Hartley Burr Alexander of the University of Nebraska, on the ritual and drama of the Indians, together with Dr. Hewett's lecture on Tuesday evening, were excellent preparation for those who came from afar to attend the Fiesta,

On Wednesday, the Corn Dance at Santo Domingo was magnificent exemplification of what Indian ceremony and drama have been made to mean in pueblo life. Fiesta visitors by the hundreds made the pilgrimage to Santo Domingo and carried away with them unforgettable impressions. In this ceremony, the cycle of the House of the Sun, which is repeated year after year and whose beginnings go back to time immemorial, reaches its climax. It is well, indeed, that Dr. Hewett has made this annual ceremony the inauguration of the Fiesta.

Procession to Cross of Martyrs

Deeply significant was by contrast the procession to the Cross of the Martyrs in Santa Fe that same evening. It complemented in a way the pagan picture of the afternoon. The people of Santa Fe by the thousands marched from the Cathedral of St. Francis past the historic Palace of the Governors, over the Bridge of the Hidalgos, to the brow of the hill upon which had been erected the monument to commemorate the martyrdom of the fifty-one Franciscans who gave their lives to bring the gospel of Jesus Christ to these very Indians who still cling to their ancient philosophy and rites, although they have also accepted the beauties of the new faith.

The audience stood in awed silence as Rever-

end Father Roger Aull, of Raton, preached a sermon eloquent and inspiring, a sermon that breathed tolerance and appreciation of the ancient culture that was developed in such marvelous ways in the desert and the foothills of the Southwest. He referred to the fact that the seven hundredth anniversary of the death of Saint Francis of Assisi, the patron saint of Santa Fe, was being celebrated the world over, beginning with August 2, 1926, and continuing for an entire year. He spoke in glowing terms of praise as he referred to the work of the historical and archaeological societies and of the scientific research workers whose sole aim, he said, was to discover and preserve the truth.

Bon Fires on Hill Sides

As he concluded, bonfires blazed on adjoining Fort Marcy and the farther hilltops, sending a thrill through the ranks of the spectators who were crowding towards the entrances of the Indian Theater. There greeted them a sight overwhelming in its spectacular beauty. Flooded with electric light stood out the northern terraces, hewed into the solid hillside, upon them rank upon rank of Indians clad in colorful costumes of their race. The tiers of boxes and seats on the western slopes were rapidly filled to the martial strains from the Conquistadores Band,

while, on the southern slope officials and participants in the Fiesta took their places. From the starry sky, Jupiter blazed directly over the eastern entrance of the Theater. Nearby ravines seemed deep canyons in the shadows and the mountain masses loomed mysteriously in the distance.

Dedication Address by Dr. E. L. Hewett

Thundering applause greeted the Director, Dr. Edgar L. Hewett, as in simple and yet powerful terms he stressed the ideals that inspire the annual celebration as the years and careful planning have developed them. He dwelt upon the significance of the Theater about to be dedicated, speaking as follows:

"We are dedicating this place to the memory of those who came before us. We shall through the years to come hold a celebration here in honor of the Indian race who through unknown centuries peopled its valleys and mountains: in honor of the Spaniards who came and made it the home of Christian civilization: in honor of the pioneers and pathfinders who made it a part of the American nation.

"We of this ancient capital and province are of Indian, Spanish, and Anglo-Saxon stocks. Each has played its part in our history. All are living and working together and helping one another.

If you forget everything else about New Mexico we ask you to remember the lesson we have learned—that a people, to live in mutual respect and helpfulness, do not have to be of one blood or one language or one faith, but simply one in the spirit of tolerance and fairness and righteous dealing one with another. These three elements of our population have lived side by side in harmony for many years, all working toward the up building of our Southwest, all participating together in this annual Fiesta, all true and loyal Americans. All these are Our People and we are proud of the history of all of them.

"It has seemed fitting to us of the white race that on this occasion we should step aside and invite our Indian neighbors to produce the first program to be given in this theater for we acknowledge that after all these are their mountains and plains and valleys and skies, and all about us, the homes of their ancestors. We concede to the Indians the honor of having been the first explorers of this continent, of having developed in a measure its resources and of having led us over the mountains and plains and deserts from Arctic to tropics to the settlement of this vast domain—America.

"Furthermore, it has seemed fitting that the first voice to be heard in this theater should be that of Tsianina, the Beloved, the sweetest singer of her race, who has won all hearts in Santa Fe

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through her unselfish devotion to our Fiesta for the past seven years and who is singing her way to a great place in the world of art; each year extending her work and influence to other countries, winning greater and greater affection for herself and for her people.

"Another on the program tonight will be Oskenonton, the Mohawk, who comes to sing for us for the third time; a noble representative of a noble race. Oskenonton has taken a high place among the world's great artists and is on his way to a rank among the immortals.

"And out from the tribes of the great plains comes another Indian maiden, Te Ata, to recite for us the legendry of her people. She also is

adding new glory to the native American race.

"The Indian ceremonies that will be given on this opening night are the 'Eagle Dance' by Indians of San Ildefonso, who have made this such a famous artistic production, and the 'Bow and Arrow Dance' by near neighbors, the Indians of Tesuque.

"To these representatives of the Indian race representatives of tribes of the Canadian forests, the great plains, and the southwestern desert, we give the honor of dedicating this theater in song and story and dramatic ceremony; of interpreting to us the lives and thoughts of their people. It is an unparalleled opportunity for this great audience to gain a better understanding of the race that has played such a noble part in human history and which we know, through the achievements of these young people who are giving this program tonight, is destined to a place among the great races of all time."

Chant of the Hills

Choosing the theme of an Omaha invocation first recorded by Alice Cunningham Fletcher, Tsianina sang the "Chant of the Four Hills," as it has been transcribed by Homer Grunn. It was at once noted how her beautiful voice had added volume and sweetness since her visit last year, further strengthening critical opinion that she

was deserving of high rank among the famous singers of all time. With Oskenonton she sang "Pale Moon" which delighted the audience beyond measure. Oskenonton sang "The Appeal to the Great Spirit," a Mohawk primitive, at the same time going through the ceremony of making the new fire.

Te Ata and Eagle Dance

There followed the Eagle Dance by the Indians of San Ildefonso. Never before during the seven years since the Fiesta has been revived has this poetic ceremony been given with such grace and beauty. Te Ata at this point was introduced to a Santa Fe audience and recited the "Blue Duck" as it has been written down by Lew Sarett. It was curious to note the appeal this made not only to the pale faces but also to the Indians, whose customary stoicism was broken by chuckles and laughter, with thunderous applause following on all sides.

Bow and Arrow Ceremony

In conclusion the Indians of Tesuque staged the "Bow and Arrow Dance." It was evident that their costuming was even finer than in previous years. One of the satisfactions of the Fiesta management is the fact that with each year the Pueblos are giving greater attention to the finish

of their costumes and to the correctness and detail of their traditional ceremonies. The crowds then made their way to the Plaza and to the public buildings fronting on Washington Avenue where revelry and street dancing in carnival fashion prevailed until midnight.

Beauty and Dignity

It was one of the impressive facts of the 1926 Fiesta that the beauty and dignity which characterized the opening exercises gave the dominant note to the program of the days that followed. There had been an elimination of features of previous Fiestas which had jarred upon more sensitive minds. Critical observers, who were in position to judge pageantry and who understood the fundamentals that had inspired the revival of the Fiesta under the auspices of the School of American Research, were generous in voicing their approval.

Indian Fair

In the forenoon of the second day, were thrown open the doors to the Indian Fair which again centered in the National Guard Armory and the patio of the Palace. Indians had raised their tents in the space adjoining the Palace patio and the Armory, the encampment itself being a picturesque feature which next year may be trans-

ferred to the well located flat across the deep arroya from the Indian Theater. On the open air stage of the Palace patio, the Indians on Thursday and Friday presented their most interesting ceremonies with reverent and consummate artistry. Oskenonton, Tsianina, Te Ata, the Fountain Quartette, the Trovadores, all had their place on the program. The Navajo sand painter, the basket makers, the pottery makers, and the blanket weavers plied their trade and were untiring in answering the questions that the curious multitude persisted in asking. The success of this feature of the Fiesta has inspired the suggestion that in the future it be made an event in itself at some other time of the year, preferably in the fall, after the Indians have gathered their harvest and when more of them can attend from the far distant reservations and pueblos.

The fair was better organized than in previous years. Odd S. Halseth of the Museum staff had been in the field for three months visiting the various pueblos, urging participation on part of craftsmen and teaching them to be selective in their exhibition material so that instead of masses of all sorts of products, only the best types in each class were shipped. The sales and bookkeeping forces, too, were competently supervised by Mrs. Mabel Kiesov of the Museum avoiding the embarassing mix-ups and delays that were a source of complaint in years goneby. Kenneth

M. Chapman, of the School of American Research, again gave his time to supervision and managements.

Pottery predominated in the exhibits. The beauty of form and purity of design of wares exhibited won praise and resulted in large sales to connoisseurs of ceramics. The list of prize winners appears elsewhere in this issue. There was a considerable quantity of silver work, not from the Navajos but from the Pueblos. The blanket exhibit was more extensive than the year before, although one looked vainly for blankets that would compare in texture and design with those of the early days. Embroidery played a large part in the exhibit, mainly due to the instruction by Miss Elsie M. Louden who has specialized in this work and who had fitted up a cosy nook in Indian design. Basketry, it was greatly regretted, did not figure prominently in the exhibition. Bead work was unusually good and there were many examples of it.

One was surprised at the hold that the graphic arts have taken among the Indians, and much wall space was filled with paintings and drawings by pupils in the Indian Schools as well as by the better-known artists among the pueblos. Quite a number of their paintings were sold at good prices. The judges in the prize competition were Messrs. K. M. Chapman, Carlos Vierra and Dr. H. P. Mera.

Indian Ceremonies and Music

The afternoon of the second day was given entirely to Indian ceremonies and Indian music. As in the previous years, some of these were revivals of bits of dramatic dancing that had been almost forgotten and which had not been given for many years, at least never away from the pueblo or in the presence of outside spectators. Among these was the old Tewa Deer Dance by the Pueblo of San Juan, a gorgeous and thrilling spectacle. That the audience was strangely moved by it was evident.

A number of braves in ceremonial deer costumes, magnificent antlers upon their heads, emerged upon the stage from the screen of cedar and piñon, pursued by two hunters with bows who encircled the deer in ever narrowing circles, finally bringing down two of the deer with their arrows, and carrying them off the stage on their backs. More realistic than the other ceremonies, it had something of the rhythm and dramatic force of the Matachinas, a musical pantomine, rather than a religious rite.

The Buffalo Dance by the Indians of Tesuque, the romantic and poetic Basket Dance with its deep significance of fructification and growth in nature, the Victory Dance by the people from Jemez, the Santa Clara Rainbow Dance, and the Shield and Arrow Dance by the visitors from

Taos, were each in themselves features which people would cross a continent to see and find themselves amply repaid.

Songs by Tsianina and Oskenonton and Indian legends by Te Ata rounded out aesthetically as fine a program as had ever been presented at Fiesta time.

New Mexico Across the Centuries

In the evening, the pageantry reviewing the history of New Mexico across the centuries was rendered with a fidelity to historical fact and costume, an earnestness and vividness, which revealed the epic qualities of Southwestern history as no written story has ever done. At the beginning, by skilful use of the spot lights, the stage and its background were shrouded in shadow. Then came dawn and with it the first man to settle on the plateau upon which later was developed Pueblo culture. Up the ravine silently stole the first peoples, furtively exploring the caves, the underbrush, the forest and finally making the first fire ever lit by human hands in this region, and singing the first songs.

The advent of the white man was the second epoch to be visualized. Cabeza de Vaca, the Negro Esteban, and other companions had their first view of the land and declared it good. Then came the pilgrimage of Fray Marcos de Niza,

the discovery of the Seven Cities of Cibola, the slaying of Esteban, the March of Coronado, the search for the Quivira, the founding of Santa Fe, the Pueblo rebellion, the spectacular Surrender Dance by the Indians of Taos. Under the direction of Earl W. Scott, Major Norman L. King, and Fayette Curtis, Jr., the pageantry had been developed with unprecedented success and the impression made upon visitors from far and near was evident.

It was continued on the following day when the entry of De Vargas into Santa Fe after the Pueblo rebellion was the climax. The scenes that portrayed the Declaration of Independence from Spain, the advent of Kit Carson and Jedediah Smith a hundred years ago and the American Occupation of General Kearney concluded the historic drama.

The stage being large enough to allow troopers on horseback to take part in the drama, was found to be admirably adapted to pageantry. The Indians, their Spanish conquerors, the Franciscan monks, the troops, approached from various directions. As they were silhouetted on the ridges that enclose the Bowl on all sides, or came down precipitous trails on horseback or on foot, or leaped over steep cliffs or suddenly came out of the shadows into the spot light, the audience was held spellbound. The panorama of the Discovery, the Conquest, the Colonization,

"The Sunset Trail" with the Composer, Charles Wakefield Cadman, at the Piano

In the Patio of the Palace of the Governors
During the Fiesta

Bow and Arrow Ceremony by San Ildefonso

On the North Hill Side of the Indian Theater

the Christianization, unrolled with surprising realism and dramatic swiftness. It must not be forgotten that those who took part in such a splendid and masterly way, were businessmen, Federal and State officials, people from all walks of life and of all races and nationalities represented in Santa Fe's population, who gave time and effort without remuneration. The interludes were made gay by the dancing and singing of the Troubadores and Fountain Quartet, under the management of Colonel Jose D. Sena. In fact, the Fiesta program laid special stress on the charm and beauty of life in the Spanish southwest, the glory of the Spanish Conquest, the sacrifices of Spanish missionaries, the allurement of Spanish song and dance.

"Shanewis" and "Sunset Trail"

On Friday, emphasis was again given to Spanish songs and dances and to the ceremony of a marriage, staged by San Juan Pueblo, a spectacle that had never before been presented away from the pueblo and which was entirely new to everyone in the audience. Friday evening under a clouded sky and interrupted by fugitive raindrops Cadman's "Shanewis" and "Sunset Trail" were given; the former in concert form with Rafaelo Diaz, in splendid voice, as the pale face

lover, Tsianina as Shanewis, "The Robin Woman," Oskenonton as the Indian chief, the composer, Cadman, himself at the piano. It was a veritable triumph which reached its climax in the duet of Diaz and Tsianina. To call the enthusiasm of the audience an ovation would be to say something trite but it must have been a moment of supreme satisfaction for the composer of the American "Madame Butterfly," and to the talented artists who vied with him in interpreting the splendid composition. The "Sunset Trail," as given by a Santa Fe chorus under the direction of A. W. Beckner, assisted by Mrs. Charles E. Doll and Mrs. George Van Stone, was beautifully rendered and the singers won the unstinted praise of the composer.

Tsianina as "Wildflower," Oskenonton as "Gray Wolf," J. Allen Grubb, tenor from Denver, and Lewis Meehan, well known to radio audiences the country over, together with local soloists and chorus, repeated the success of the year before, with finer finish and verve, due no doubt to the presence and assistance of the composer whose accompaniment was brilliant and inspiring.

Gathering storm clouds cut short the opera just after the second act began and its rendition was completed on Saturday afternoon amidst enthusiastic applause from the audience. The sky gods were propitious, although clouds raced from peak to peak during the afternoon, but as

the echo of the last note died away in the hills the sun broke through and flooded the country with its light. It emphasized the dramatic setting given by the pine-clad mountains that rise more than twelve thousand feet high, and the towers of the tree-embowered City of the Holy Faith. Preceding the second rendition of the "Sunset Trail," the visiting Stars gave a concert program based on Indian themes, mostly, Cadman compositions, such as Santa Fe had never previously enjoyed and which delighted all music lovers.

Concert by Fiesta Artists

It was a grand farewell concert by the Fiesta artists. Charles Wakefield Cadman, who in addition to being a composer is one of the masters on the piano in the United States, rendered three Indian compositions by himself on Indian themes: "From the Village," an Omaha selection; "Kawas, Thy Baby is Crying," a Pawnee theme," and "Wolf Dance," a Blackfoot composition. It was an interesting test for piano and pianist, but the acoustic properties of the Bowl are wonderful, Mr. Cadman appeared inspired and it is to be doubted whether he ever had a more brilliant triumph among the many that stand to his credit.

Rafaelo Diaz sang "Onaway, Awake, Beloved," an Indian aria from "Marriage Feast of Hiawatha;" and followed later with classic and pop-

ular selections, which include Cadman's "At Dawning," "The Last Song" by Rogers, "Amapola," by Lacalle, and Massenet's "Elegy." Mr. Diaz was in magnificent voice, and that his audience liked him was evident. Of Spanish American ancestry, born in the Southwest, Mr. Diaz was indeed a welcome addition to Fiesta vocalists.

Lewis Meehan, the Irish Tenor whose voice is familiar to radio listeners, sang "La Golondrina," and "Old Irish," with spirit and fine effect.

Oskenonton, with his Indian selections which included his popular "Drinking Song," and his ceremonial fire-making, had never been in finer voice at a Fiesta.

Te Ata's musical rendition of Hiawatha's Wooing, and other numbers were pleasing.

Tsianina and Diaz in a duet from "Shanewis," entranced the great crowd that was present. The two singers attained lofty heights of dramatic fire. Their voices blended marvelously and the rendition was a most suitable close to a week of tremendous dramatic fervor.

Old Spanish Games

During the morning there had been old Spanish games on the flat just below the Fiesta Theater, and upon which next year it is hoped to have the Indian encampment and the Indian Fair. As last year, Agua Fria and Cienega were the con-

testants in the games of Iglesia and Chueco. Earlier in the morning in the Palace placita there had been Indian dances, Indian Bow and Arrow contests, and Indian baby show.

Boys' Band from Monte Vista

In the evening preceding the Conquistadores Ball, the Colorado Boys' Band from Monte Vista gave a spirited concert in the Plaza, applauded by admiring throngs. The Plaza gay with streamers of colored electric lights was crowded with a great multitude, many in colorful costumes. In fact, every evening preceding or following the performances, it was the center of Fiesta life in all its picturesque aspects. On Wednesday evening, there had been street dancing until a late hour.

Costumes Ball of Conquistadores

The social activities culminated in the costume ball on Saturday evening in the Palace of the Governors and the adjoining Armory, the patio separating the two buildings being brilliantly illumined and made attractive for those who wished to spend time between dances in the open. More than a thousand people attended, and the scenes in the historic Palace recalled the brilliant days when it was the Governor's mansion as well

as seat of all governmental activities which for some years held sway over a region covering a million square miles. The effective decorations had been planned under the artistic guidance of Andrew Dasberg of the Art Colony.

Financially, the Fiesta for the first time paid its way, although as a concession, especially to the Spanish-American residents of Santa Fe and vicinity, the general admission to the Fiesta grounds had been reduced to twenty-five cents, and a season ticket for reserved seats to $5.00. The time of the Indian Fair had been cut down to two days so that the Armory might be used for the Conquistadores Ball.

Spanish Atmosphere and Achievements

The Spanish traditions and elements were given a predominant part, the pageantry was a glorification of the Spanish Conquest and Colonization. The march to the cross was in memory of the Spanish Franciscans who gave their lives to win the Indians to the Christian religion. Rafaelo Diaz, a Spanish-American by birth, had been given a leading part in the musical events for that reason, and his splendid voice and fine histrionic ability fully justified this fact. The Trouvadores, Spanish Fiesta Chorus, the Fountain Quartet, were other Spanish features. The scheme of decoration, the raising of the Spanish

and Mexican flags, the street dancing, the singing of Spanish songs, the playing of the Conquistadores Band, and the prevalence of Spanish costuming, all emphazised that Santa Fe for three hundred years and more was the center of a Spanish domain. The Mayor and the City Council appeared in Spanish costume as the Cabildo of the Ancient City.

Place was made in the annual art exhibit for a display of Spanish handicrafts. The Conquistadores Band took part in most of the performances, and as far as possible the descendants of the conquerors were drawn upon to impersonate the mighty heroes of New Mexico's heroic age.

It is evident that one of the main results of the Fiesta should be to inspire further achievements, new ideas, with the old ideals as patterns. There is in the Spanish material, such as old miracle plays, opportunity for developing something very fine in musical, as well as dramatic, art. One missed such plays as those of Mrs. Lansing Bloom and Mrs. De Huff, which were given last year. While the program was crowded, it is felt that in the future, time and place will be made for such revivals as that of the Matachinas, a spirited version of "Los Pastores," or some other Spanish miracle play, and for such plays and compositions as those of Mrs. Bloom, Mrs. De Huff, and Miss Larkin.

However, viewed from every standpoint, the

1926 Fiesta was an unparalleled success. Dr. Edgar L. Hewett, his assistant, Mr. Carl A. Bishop, and a host of willing workers who gave time, means and energy to carry out the plans formulated by the Fiesta Council, are worthy of every commendation. Mr. Bishop, almost single-handed, raised the necessary funds to create the Fiesta Theater. Not only that, but he took actual charge of the work and participated in the manual drudgery to bring about the splendid result. As long as Santa Fe has citizens of that calibre it will be notable in the eyes of the world as an example of community co-operation and civic pride.

The Chamber of Commerce, the local business men, the musical organizations all responded willingly and enthusiastically to the call of the Fiesta Council.

It is hoped, as it was hoped the year before, that organization for the coming Fiesta may be perfected immediately and have the services of a paid assistant. With that accomplished the Santa Fe Fiesta will continue to be the foremost and most remarkable folk festivity in all of the United States.

The Art Exhibit

These are but the high spots of four days crowded with pageantry, drama, music, art, and

merry-making. As in former years, the annual art exhibit by Santa Fe and Taos artists brought to the walls of the Art Gallery work that did and will attract attention from critics and people in the most renowned art galleries of the world. For the first time, the number of painters exhibiting exceeded sixty and included men and women of national fame. Of course, the liberality of the Museum management which gave wall space in the galleries to all of those who work seriously in the arts brought a number of paintings that may not quite measure up to the high standards set by the more famous exhibitors, but the average was very high. Praise must go to Mrs. George H. Van Stone, who made arrangements for the exhibit, the artists who sent pictures, and those who hung them so well.

Said the "New Mexico Sun" in summing up:

"Wonderful was the co-operation given by the people of Santa Fe in making the 1926 Fiesta a success. It is nothing short of marvellous that Judges of the Supreme Court, high federal and state officials, busy merchants, devout ecclesiastics, famous visitors, young folks of both sexes, and various nationalities, gave so freely of their time and talent.

"A Chamber of Commerce like that of Santa Fe which has visions of such beauty is indeed rare in commercial circles. The devotion year after year of men such as Carl A. Bishop, assist-

ant Fiesta director, Earl W. Scott, Norman L. King, James C. McConvery, Fayette Curtis, Jr., Charles E. Doll, James L. Seligman, O. W. Lasater and the other members of the Fiesta Council together with the members of the staff of the Museum of New Mexico and School of American Research, augmented by members of the San Diego Museum staff, are indeed remarkable, if not unprecedented.

"It is by joining these forces with those of great artists like Cadman, Diaz, Tsianina, Oskenonton, and Te Ata, who have made Indian and Spanish themes their life work, that Santa Fe is enabled to draw visitors from every state in the Union and even abroad to view the spectacle of the Fiesta.

"It is well understood and appreciated that the Indians and the descendants of the Spanish conquerors will always be the main considerations in preparing the Fiesta program. Already plans are being formulated for next year's celebration and with the experience gained and the successes achieved in the past it promises that 1927 will see even finer triumphs than those achieved in Anno Domini 1926."

IMPRESSIONS OF THE MOMENT

Mrs. Elsie McElroy Slater of El Paso, in the El Paso Herald, notes her impressions of the 1926 Santa Fe Fiesta, of which the following is the first article, to be followed by two more descriptive of the Indian ceremonies:

The Streets of Santa Fe

Everbody dresses up; urchin, banker, society dame, dark nursemaid, taxi driver, boy scout, stalking Indian; cowboys real, New York and artist, cowgirls likewise three varieties, even the aloofish New Yorkers and primmish New Englanders toss on sombreros, wind up in turquoises, and clasp silver belts about their conventionalities.

Don't tell us who go to Santa Fe that men do not like to dress up. Look at the old Ohio senatorial dignity over there. Handsome, gray, arrived, he puts a purple satin band about his forehead, his green silk tunic is belted with largest silver circles and he gives a satisfied twitch to his tweed knees. He is enjoying freedom.

So is this pirate with his head bound tight in scarlet and a little whisker glued on to the end of his nose. The big husky may be California

fruiter or Canadian scientific or oil or pottery chemist, but he is having fun with some old rascal blood in himself.

Young men slipping about in tight black pantaloons all jazzed out at the ankles and jazzed down with silver buttons, can shake the wickedest kind of a leg in such togs.

Men otherwise very conventionally clothed will enjoy folding a serape narrowly and swinging it on the last possible sixteenth of an inch of their shoulder bones. It means nonchalance and swagger. Man may be a preacher, archaeologist, artist or hardware man, but that serape swinging on to the last minute of his shoulder blade is telling the world.

Here comes something manly and unafraid with his tweeds tucked into soft, wrinkly Spanish ankle boots, scalloped tops, in two colors, and with three silver buttons to each scallop. The rest of his clothes conventional up to the necktie which is a big yellow handkerchief tied behind.

Comes lady tripping along, who chooses the fragrant old Dolly Varden idea. Her skirt is short enough and her bodice is sufficiently of 1926, but the black silk, sprigged with pink worn over lace sleeves and modesty piece is undoubtedly

quaint and the tiny close poke painted with rosy flowers is purely a Santa Fe picture and choosing.

A gorgeous dame is wearing turquoises big as dollars around her white wrists and heavy splendor of turquoises and corals around her neck with a huge green tasseled sombrero tilting shadows.

An Indian woman of station and looks, pads by in little immaculate moccasins. Her ceremonial skirt of black with scarlet broidery hangs as straight as if tailored. About her shoulders floats her silken square of green and primrose. She has a snowy tunic underneath and wears the carved silver squash blossom necklace with its dangling moon and rich turquoise and silver bands on her arms.

The Indian love for turquoise is as constant as their pulse. The perfect blue seems to afford them a perfect satisfaction. They are said to have secret mines of it.

Also they wear many a proud specimen of abalone. They like the broken color, the play of it. Occasionally the Indian will wrap himself in an all dark blanket except for a thread of scarlet about its edge, but generally your Indian borrows the rainbow and nothing less. He

contributes color to life more splendidly than the Russians have brought it to New York.

Dr. Hewett is everywhere, everywhere kindly explaining, endlessly patient, bringing on the pageantry, keeping the Indians friendly to the ceremonies, putting things always on the true plane, directing the trailing Indians and the trailing pilgrims, and himself picturesque in dazzling white with scarlet sash and tie and wide sombrero.

Santa Fe is holding the fiesta strictly to tradition, to history, to Indian spirituals and to the artistic. And with amazing success. There is probably pain and difficulty and some clash behind the scenes, but the seeker is amazed and profoundly grateful that there are no show-offs. Nor are there carousals or wheels, no cheap gambling booths with hideous prizes, no greasy smell of street food counters, no hoarse clamor and accumulation of trash.

The little city lies folded in among the hills almost as clean and easy and serene as everyday, only the beat of tomtom, the Indian chantings, the band in the plaza, the long trails of Indian families through the streets and over the hills and the whirr of numberless pilgrim cars on the roads for miles about, disturb the old city's usual Indian-Spanish-American air.

Santa Fe is reasonable, courteous and kind to visitors. Hotel prices are moderate, beds and baths clean, food good, fresh and quickly served.

Taxis and busses charge a minimum, stop anywhere. Nothing is any trouble. Roads are good, but turns are steep and sharp and cowboy motor drivers manage cars with much the same whistle and snap and rush as they ride horses. It just about curls eastern hair with terror but proves safe.

Continued on page 123

SANTA FE AND TAOS ARTISTS

Shonnard Exhibit in Paris

Enthusiastic and appreciative was the reception given the exhibit in Paris of Miss Eugenie F. Shonnard of the Santa Fe Art Colony. L'Art et les Artistes for June reproduces one of her wood carvings, that of a Pueblo woman and her child. One of her bronzes was bought by the government for the Luxembourg Museum. Ambassador Herrick was especially delighted with the "Indians in wood" although he also admired greatly Miss Shonnard's water colors, all of them New Mexico landscapes or Indian portraits and groups. The warmth and enthusiasm of the hundreds who visited the J. Allard galleries while the exhibit was on, were commented on by the

French and British press and critics. The French, especially, show great interest in the Pueblos and in Santa Fe, both being discussed a great deal. Some people return to the exhibit again and again. A wellknown French critic gave a lecture on Miss Shonnard's art to more than two hundred art students. Miss Shonnard and mother will return to Santa Fe from Europe in November, and Miss Shonnard will again occupy a studio at the Museum until she can build herself an "adobe" home and studio, plans for which she is completing.

Nordfeldt Etching Purchased

The Art Museum at Los Angeles has purchased for its permanent collections, B. J. O. Nordfeldt's etching "Boy and Pup" which was reproduced in the New York Times last November.

LECTURES AND EXHIBITS

Indian Arts and Crafts

Mrs. Emmy Matt Rush, a member of the Santa Fe Society of the Archaeological Institute, who makes her home in Hollywood, Calif., lectured on Wednesday evening, July 14, on "The American Indian: His Arts and Crafts" before the Pacific Palisades Summer School. The lecture

Pageant Leaving The Stage of Indian Theater

SCALP DANCE CEREMONY OF SANTA CLARA INDIANS

was illustrated with a fine collection of Indian handicrafts.

Prize for Scarpitta

At the annual exhibit of the Los Angeles Art Museum, the prize for sculpture was awarded to Scarpitta, whose admirable bust of Dr. Frank Springer is one of the prized possessions of the Museum at Santa Fe. Says the art critic of the Los Angeles Times: "Scarpitta's purchase-prize-winning marble bust of Miss Ellen Scripps is a really great portrait. The perfect blending of the character details into the main rhythms of the head itself gives it great unity with great portrait truth."

IT IS WRITTEN

Novel of New Mexico

"Milestone" by Maynor D. McGee, a novel that dramatizes the racial conflicts in New Mexico, is from the press of M. A. Donahue & Co.

Australian Aboriginal Culture

Perhaps this would interest those readers of El Palacio who are Students of Indian Administration—the scheme is an interesting one, tho'

the solution it propounds is the antithesis of the American ideal of assimilating the natives races to the invaders' culture.—B. A.

"A petition has been circulated among State and Federal members of Parliament by Colonel Genders, the originator and secretary of the South Australian movement for the creation of a large model aboriginal State in Central Australia. The movement has for its object the saving of the race, which is disappearing before the advance of pastoral settlement and railway penetration, both of which developments seriously diminish the natural food resources of the natives. The petition urges that the model State should be eventually managed by a native tribunal with a native administrator, and have representation in the Federal Parliament, similar to that of the Maoris, for it is now acknowledged that the Australian blacks have considerable mental development, and are capable of learning industries. Cannibalism and cruel rites would be prohibited, but otherwise native laws and customs would operate, and whites would not be allowed to enter the model State unless duly accredited." —London Times

Museum Service

El Palacio is in receipt of the first number of "Museum Service" from the press of the Roches-

ter, N. Y., Municipal Museum. As one of the first gifts it announces a complete stone grave with all its contents from Professor Warren K. Moorhead of Philips Andover Academy who is wellknown in Santa Fe. Another gift is an ethnological collection brought from Panama by Richard O. Marsh. Arthur C. Parker, director of the Museum proposes a million dollar building for the Museum. Two Million Dollars to be spent on acquisitions and several million dollars to be the foundation for an endowment fund. He tells of examples set elsewhere: "When the City of Vienna, Austria, found itself prostrated by the great war, its money valueless and its people despondent, it thoughtfully built a great museum, expending more than four million dollars in gold. Berlin finished its great industrial museum started before the War, and Munich completed the celebrated Deutsches Museum expending millions without stint. In our country, states and cities are spending millions for museums. The City of Milwaukee has a public museum deriving an income of 47 cents per capita in its support. The City of Buffalo bonded itself for a million and a quarter dollars to erect the Natural Science Museum, and President Hamlin went out and obtained a million more for purchases. New York gives 67 cents and the City of Worcester $1.30 per capita for museum maintenace.

MUSEUM EVENTS

Historical Society Meeting

The annual report of the secretary and treasurer, Rev. Lansing Bloom, of The New Mexico Historical Society read at the July meeting of the Society showed that the membership had more than doubled the past year and that the revenues from all sources exceeded those of any previous year. More than Seven Hundred Dollars of unexpended balance are being turned back into the State Treasury, setting a precedent on part of state institutions.

President Paul A. F. Walter reported that the success of the New Mexico Historical Review has been far beyond expectations. The income from subscriptions and earnings from advertising have thus far paid its entire cost and the State has been given favorable publicity the world over for the Review has subscribers not only in every part of the United States but also in foreign countries. Typical of many letters received was one to Historian Benjamin M. Read from the supreme director of the "America First Society," who wrote that week: "The magazine is certainly a very splendid one, equal to the very highest and best in our land or any other country, and having no superior among magazines of its kind; I am really proud of it. The value of the Review cannot be estimated in dollars and cents, its value

to students goes without saying but it is also of the greatest importance and material benefit to every interest in the State and future generations will prize it even more highly. I cannot say too much for its editors and founders."

That the discussions before the Society are being noted and commented upon the world over is manifest from the recent "Billy, the Kid" controversy and the publication of Father Meyers' story of the fifty-one Franciscan martyrs who gave their lives to bring the Cross to the Southwest. In addition to the Review, the Society the past year has published monographs and separates, making a record for publication unequalled by any other State Historical Society.

Harvey DeLong of Kansas City was elected to membership and the nomination of Father Theodosius Meyer to be a fellow was announced.

Col. Jose D. Sena announced that the bronze tablets ordered from Tiffany's, New York City, through S. Spitz, their local representative, to commemorate the fifty-one Franciscan martyrs, could not be completed in time for dedication at the 1826 Santa Fe Fiesta and the dedicatory exercises therefore have to be postponed until the 1927 Fiesta. The tablets cost Six Hundred Dollars and will be placed on the base of the Cross of the Martyrs overlooking the Fiesta Theater. Funds to pay for the tablets are being raised through subscriptions by friends of the Society.

GRAN QUIVIRA

So still it lies beneath the everlasting sun,
Where din of modern strife can not disturb its sleep.
For centuries the warm brown sands have run
To lay a coverlet above its slumbers deep.

The mute gray walls once warm with throbbing life,
No sign can give from out the buried past;
The brooding air above the place is rife
With mysteries close-locked within its breast.

We can but contemplate a vanished race,
Who lived and loved and toiling found life sweet;
Oh! whither have they gone and left no trace?
Perchance we hear a tomtom's mournful beat.

And still beneath the everlasting sun
The wind and sand their constant vigil ply,
To keep the mystery the hidden years have spun -
Wrapped in oblivion the Gran Quivira lies.

By Maude Ketcham Reindorp
Mountainair, New Mexico.
June 23, 1926.

INDIAN ARTS AND CRAFTS

Anonymous American Art

Henry Varnum Poor, distinguished as an artist and craftsman, writes interestingly in the July number of "The Arts" of specimens of Indian handicrafts he found on a visit to the Museum of the American Indian in New York City. He points out a golden age in America when "people had a better chance to watch a game for the sake of the game; hear a song for the song's sake, and love a beautiful thing for the sake of the thing." He says further: "Artists talk too much about what they are trying to do and if they don't talk others talk for them. Periodicals reproduce insignificant things because of the name under them." Continuing: "With us, aided by machinery of every sort, nobody has time. The artist is a person apart because there is nothing to bridge the gap between the dreams and longings that fill him and the everyday life of our so-called civilization. He has a few real jobs and is forced into overconsciousness and exalted egotism. All these things are things of the hand; to use— not to set on pedestals. They grow out of, and are, their materials; wood, stone, bone or iron. Their maker's knowledge of and accord with these materials is part of his

very life. These are tools—little machines with the abstract functional rightness of a machine, but being tools they are parts of their makers' bodies, and somehow without any sense of strain the life and reality and imagination that animated their makers animates these tools. * * * * These unpretentious Indian tool sculptures start with the kernel itself, the structure and very bones of a functioning thing that must function to be at all, and to this structure they add grace and beauty and a degree of representation expressive of a simple and understanding vision. * * * * These Indians seem very close to us. In time they are close. The other closeness is not entirely sentimental or historical. Climates and countries do mould and produce races and certainly do bind differences into union. Our kinship with the Indians is a real thing. We should have a justifiable national pride and put these things in friendly company with the art of all times and places."

MUSEUMS AND GALLERIES

Indian Garden in New York

The Museum of the American Indian with the aid of pupils of the public schools maintains an ethno-botanical garden on a tract of land in

the Bronx given by Archer M. Huntington. The pupils were enthusiastic and learned valuable and interesting lessons in American history and in appreciation of the American race.

Museum Damaged by Earthquake

The Director of Cretan Antiquities reports that the damage to the archaeological museum at Candia by the June earthquake was considerable but not irreparable. Several mural paintings, including that of a Minoan woman, twelve show cases, two porcelain figures of a serpent goddess and a series of jars from Cnossus were broken. An attempt will be made by experts to piece them together. Despite the depleted condition of the Greek Treasury, funds for immediate restoration of the museum are being made available by the Greek Minister of the Interior.

Concord's Tenth Annual Exhibit

The catalogue of the Tenth Annual Exhibition of Painting and Sculpture of the Concord (Mass.) Art Centre, is not only a dignified piece of printing but may well serve as an example of what a catalogue of an art exhibit should be. "Art at Concord 1916-1926" is a foreword by Frederick W. Coburn. The frontispice is a fine engraving of "The Violinist" by Antonio Mancini. A biography and appreciation of each artist ex-

hibiting is given. Among these are Robert Henri and Albin Polasek, both wellknown in Santa Fe.

Tenth Anniversary of Cleveland Museum

The Cleveland Museum of Art celebrated its tenth anniversary in June. In those ten years its annual budget has expanded from $57,353 to $242,290. It has 5,100 contributing members, 3096 being annual members paying $10 a year and 854 paying $5 a year. John L. Severance has just been elected president of the Museum. The Museum Bulletin for July announces a gift of $10,000 by Mrs. Hermon A. Kelley to the Museum Library, having also turned over to the Museum the art library of her late husband.

Pre-Columbian Art

For the first time, the Cleveland Museum of Art has placed on exhibit a case of Pre-Columbian art. The material was classified several years ago by Philip Ainsworth Means of Boston, who was in Santa Fe a few months ago with the avowed purpose of locating here.

How Old is Pueblo Culture?

Scientists are working out a gigantic jig-saw puzzle in the southwest, first searching over hundreds of square miles of territory for the pieces that nature has hidden thru the centuries.

The story of this facinating "game" is wrapped up in an announcement just made by the Na-

tional Geographic society that its research committee has made an additional grant of funds to continue this summer the "Beam expedition" work under the leadership of Dr. A. E. Douglas of Steward observatory, University of Arizona.

"No one knows the age of the interesting communal dwellings, America's first 'apartment houses,' that have been unearthed in New Mexico," says a bulletin from the Washington, D. C., headquarters of the National Geographic society. "The largest of these, Pueblo Bonito, in Chaco cañon, has been intensively studied by National Geographic society expeditions during the past six years. Much new information has been gathered in regard to these early Americans from the examples disclosed of their masonry, pottery, baskets and jewelry, but no definite light has been cast on the age of their culture, for they had no calendar. Now this secret seems likely to be found out from the examination of what laymen might consider prosaic old wooden beams that supported the flat roofs of the Bonitans.

"Dr. Douglas found some years ago that trees in growing not only leave a ring for each year, but that often the character of the ring denotes the particular year in which it grew. That is, in an unusually moist season an especially wide or well marked ring will be left in all the trees of the region subjected to the unusual conditions. If a living tree 400 years old is cut and a recent

characteristic ring identified, other outstanding rings made in the tree's youth can be dated centuries ago. These characteristic marks may be found, in turn, among the most recent rings of an ancient log preserved in a sandbank, and so nature's calendar may be followed back still farther.

"Since the working out of this method the scientists of the National Geographic society's Beam expedition have been scouring the southwest for specimens of ancient wood. Some have been discovered in the form of old tree stumps covered centuries ago by the sand and clay washed by some extraordinary storm. Others have been found in Indian pueblos, still in use, and still others in the ruins of ancient structures.

"In every case cross-sections have been prepared and microscopic studies made. Many of the specimens, of course, have been found to cover approximately the same period of time, but now and then a lucky find has pushed the earliest known date line of the United States a few decades or generations farther back.

"Science has not completed this chronological puzzle, but working from both ends it has fitted piece after piece into place, steadily narrowing the gap of the unknown. It is hoped that before long a trustworthy estimate can be made of the ruins, so fitting America's early civilization into its proper relation to that of the old world."

IN THE FIELD

Royal Visitors to Mesa Verde

Crown Prince Gustaf and Princess Louise of Sweden in their tour of the National Parks made the trip across the Navajo Reservation from Gallup to Shiprock where they witnessed a Navajo Ceremony, and thence to the Mesa Verde National Park where they were guests of Superintendent and Mrs. Jesse Nusbaum. The Pajarito Cliff Dwelling Region not being on the National Trails highway had been omitted from the itinerary of the royal visitors, whose great interest in Southwestern archaeology had been inspired by Nordenskjold's work in the San Juan region.

Pueblo Ruins in Northern Arizona

M. R. Harrington in "Indian Notes" for July tells of Pueblo sites along the Virgin river in northwestern Arizona. In pit dwellings, rock shelters and adobe and stone ruins, there were found fire-crackled stones, flint cores and chips, hammerstones and manos, broken metates, grinding slabs, pottery fragments, corn cobs, arrow cane, pine-nut cones and other indications of occupancy.

The pottery sherds included plain, corrugated, straight, waved and notched coil, gray ware with painted patterns in black, some showing narrow and some broad lines; black on white and black on red. There was also one specimen of polychrome ware, the design being in broad, dark-red lines outlined with thin black lines on yellowish ground. The people of the old stronghold in the northwestern corner of Arizona were similar to those living in Pueblo Grande de Nevada and chronologically came at the end of the pre-Pueblo and the beginning of the early Pueblo period, perhaps, preceding the Cliff Dwellers.

Oklahoma Archaeological Exploration

The latest issue of the quarterly of the Oklahoma Historical Society reviews archaeological field work under the direction of Joseph B. Thoburn, as reported to Dr. A. V. Kidder, secretary of the American Anthropological Association. A cave and a mound near Grove, Oklahoma, were the first objectives. The specimens from the cave included implements and weapons of chert, polished stone ornaments, bone implements and ornaments, beads fashioned from shell, bone, ivory and from teeth of animals, fragments of earthenware pottery, bivalve shells of many species, and bones and teeth of many game animals, bones of game birds, and bones and

teeth of human beings, some of the human bones being in such fragmentary or charred conditions as to be suggestive of cannibalism. Evidences were also gathered of a more ancient occupation than that which had produced the above artifacts. In the mound were found three small ceremonial stone pipes, earthenware pottery, copper implements and ornaments, grooved stone ear ornaments and votive offerings. Scattered over the sloping surface of the mound were evidences of not less than fifty shallow, intrusive burials. A rock shelter yielded ash deposits which were excavated and seemed to indicate three cultural areas. In Boone county, Arkansas, two caves were excavated and a third cave examined. This summer a rather large mound is to be trenched. Says Mr. Thoburn: "It is in reality the ruin of a considerable pueblo, once inhabited by a stock of people who tried to practice agriculture by means of irrigation in northwestern Oklahoma and southwestern Kansas, some centuries since."

Stream Development in Southwest

"Many of the creeks and roads of the Southwest may have had their origin in the paths worn by feet of the now almost extinct bison. Scientists in making a survey of the semi-arid lands of this section say that within comparatively recent times well beaten cow paths have worn

down lower and lower until heavy spring rains, finding a convenient outlet, have eroded away a permanent channel. In this way, according to scientists, some of the larger streams may trace their beginning back to paths made by the prehistoric mastodons. The development of bison and cattle trails into modern public highways has followed a somewhat similar process of evolution. The trails leading from the range lands to the markets of the North opened up passageways that the covered wagon found a convenient guide on the long trek to the Southwest. With the steady onrush of civilization the wagon roads of yesterday have become the concrete highways of to-day."—Science.

Archaeological Congress at Beirut

At the invitation of the High Commissioners of Syria and Palestine, a congress of archaeologists was held at Beirut in April. Two divisions were formed, one French and the other English speaking. The director of antiquities of Syria visited the delegates. Professor Garstang in charge of the department of antiquities of Palestine also made an address. M. Rene Dussaud, delegate of the Ministry of Public Instruction of France, delivered a lecture on the ruins of Jibail which were visited as were also Palmyra and Baalbeck.

IMPRESSIONS OF THE MOMENT

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A doorway marked "police headquarters" steps down into a cool, dusky shadow filled with guitar music. It seems to be the office of the extra street marshals, mostly Mexican, but it seems gaily characteristic, to have police headquarters all a tinkle and hum and strum with Mexican folk music.

The thing that makes Santa Fe delightful is that there are so many enthusiasts there.

They have puppies for sale at the drug stores.

When you get a punched quarter you just pass it on. Everbody knows the Indians use them for buttons and when they need money twist one off.

Anyone who goes to Santa Fe wishing to see Indian dances and to get into the dashing and picturesque story of our southwest, finds it. Those who go disbelieveing, hunting the untrue, jibing, contribute exactly that—they carry it there with them. It is their own stuff.

But there is comparatively little cheap criticism of what Santa Fe is doing, saving for us the great southwestern tradition.

The audiences at Santa Fe are unusually de-

voted and understanding. They meet the show half-way. Many pilgrims go with increasing devotion to the spirit of the Indian dances—perhaps the oldest art and culture in the world. It is a chosen and different audience that gathers.

The mind that has only vaudeville for its measure cannot find much satisfaction except in vaudeville and fortunately it knows its own haunts. It certainly does not dominate Santa Fe as it does so many places.

There is a great deal of New York and of New England in Santa Fe that hates to surrender, prefers to hold itself aloof, but our own southwest that loves the southwest gets right into the picture and belongs there.

It is good to see Oskenonton, the Indian tenor, a ruddy, smiling husky, who seems to enjoy being with the Indians like a school boy on a holiday. He carries a tomtom about, he starts fire with fire sticks, he teaches the audience to sing Indian and wears his coral feathered Osage war bonnet with a toss, striding everywhere in soft moccasins and dark chamois fringes.

Tsianina, charming, soft footed, chamois moccasins white as daisies, her white chamois fringes swinging a fashionable skirt, her long dark

braids framing her bright, kindly good looks, Tsianina sings her song of courage from the heart of the Indian woman to her absent warrior with ringing call and shout that make it her best number and a fine thrill to the pilgrim.

Te Ata, the Indian girl, who gives readings to music, is a beauty.

Lewis Meehan, Albuquerque's Irish tenor, is pale, white and slender, with a voice of strange beauty, a middle voice, more like the wind in the trees. He also loves to go picturesquely. With immaculate tweeds he wears a buttercup sash and necktie and carries some of the alphabet about with him to indicate he broadcasts Chicago.

On the street corners and in the shadow of doorways stand silent Indians holding out turquoises set in silver, wares of extraordinary beauty and temptation.

MUSEUM EVENTS

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The address of the evening was by Fayette S. Curtis, Jr., a member of the Society and an authority on weapons. He analyzed the war

trophies recently received and distributed by the Society among the leading towns and cities of New Mexico. Mr. Curtis in examining these trophies, made some astounding discoveries. He found among them weapons going back to 1790 and not only German, but also British, Japanese, Belgian, Dutch, Russian and other makes, presumably captured by the Germans and then recaptured by the American forces. Needle guns, chassepots, an aeroplane machine gun never fired, trench mortars with equipment, atrocious looking saw-back bayonets, gas masks, helmets, anti-tank guns, forty-three varieties of Mausers, swords and other arms and equipment used during the War were shown, explained and deductions drawn therefrom, which in some instances were nothing short of sensational. Mr. Curtis was warmly applauded and his paper ordered published in the Review, the next number of which will be a Kit Carson number in view of the Carson Centennial this year.

Visit of Dr. Esther B. VanDeman

Among the many scholars of international renown who have visited Santa Fe, probably none is more famous than Dr. Esther B. VanDeman, who spent a week here in August as the guest of Dr. Edgar L. Hewett and the School of American Research. Yet, so quietly did Dr. VanDeman pursue her way that very few Santa Feans even

knew that she was here. Although some who had met her years ago in Rome were glad to have even a few hours with her to renew in her vivid conversation the happy hours spent in her company in the Roman Forum.

Dr. VanDeman is a graduate of the University of Michigan and a Doctor of Philosophy of the University of Chicago. After several years of teaching as Professor of Latin at Mount Holyoke and at Goucher College, she went to Rome where her brilliant work attracted the attention of American scholars. In 1910, she was appointed Research Associate in Roman archaeology of the Carnegie Institution, which appointment she held until 1925. Her present position carries the highest scholastic title ever held by a woman in America: Carnegie Professor of Roman Archaeology of the University of Michigan.

As a result of her years of research and study in the Roman Forum, Dr. VanDeman has a list of publications to her credit that have brought her deserved recognition in the world of scholars:

The Atrium Vestae.
Vestal Statues.
Vestal Inscriptions.
The Rostra of Augustus.
The Basilica Aemilia.
The Sullan Forum.
The Neronian Sacra Via and the Palace of Caligula.

An extensive work on the Roman aqueducts in conjunction with the great English scholar, Dr. Thomas Ashby, for many years head of the English School of Archaeology at Rome, will appear soon and will be followed later by a series of monographs on Roman construction and construction materials. This latter study has been in preparation for many years, as one friend of the VanDemans can testify to the many times when she and her husband were pressed into service to carry in various pockets and packages pieces of brick and plaster carefully labeled with their proper identification marks to add to the collection in a certain small room which was already so full of specimens that there was no place to put even an extra pair of shoes. On trips to the country about Rome the carefully prepared lunch might be left behind but never the receptacle for specimens, or the pencil and cards to mark them, and no matter what hour the trippers returned, all the pockets were emptied and much happy discussion took place before the day was considered complete.

Although Dr. VanDeman has not yet visited all the fields of archaeological research--she is a firm believer in the "broadening effect of travel" and confidently looks forward to the time when there will be exchange professors of archaeology as well as exchange students for she says "in that way all of the schools can learn some-

thing of the others' methods of work and gain the advantage of closer association with each other."

Her visit to the Southwest was made for the purpose of viewing great Indian remains in this part of the country as the basis for a comparison with earlier monuments in Italy. A student in museums for many years she spoke of the Museum of New Mexico as "an honor to the State and to its Director." In fact, it was because of the high esteem in which she and her fellow workers in the field of archaeology hold Dr. Hewett and his work that Dr. VanDeman made the trip west from Chicago to see the Museum and School which are so well and favorably known across the Atlantic. Dr. VanDeman was accompanied by her niece, Miss Dorothy Magoffin, sister of Dr. Ralph Magoffin, President of the Archaeological Institute of America.

Summer School Activities

The lecture course given by Dr. Hartley Burr Alexander of the University of Nebraska; Dr. A. V. Kidder of the Andover-Pecos Expedition; Dr. Sylvanus G. Morley of the Carnegie Institution; Dr. Edgar L. Hewett and Kenneth M. Chapman of the School of American Research, preceding and following the Fiesta, aroused much interest and was well attended. It was

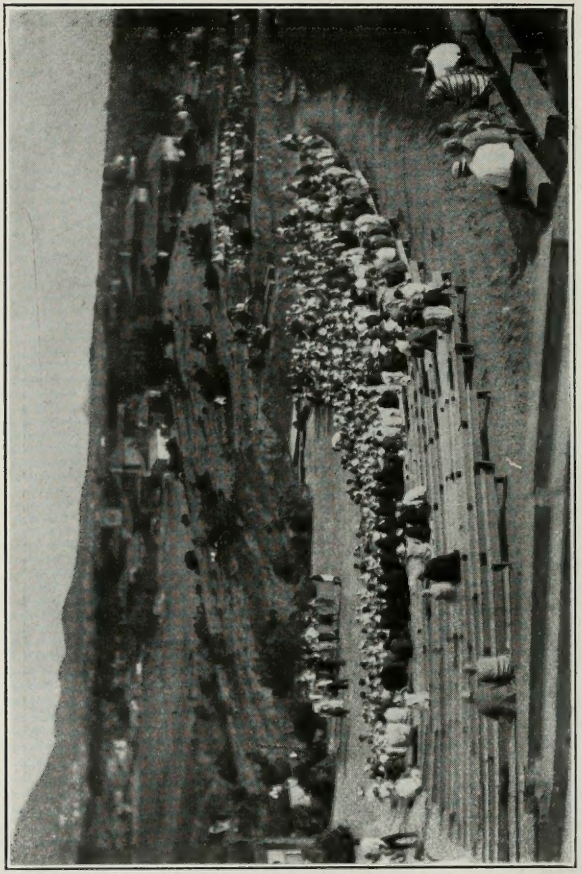
followed by the annual thousand mile archaeological trip, which under the guidance of Dr. Hewett visited Taos, Mesa Verde, Aztec, the Chaco Canyon, Zuni, Acoma, Gran Quivira, etc., returning to Santa Fe on the evening of August 25. Twenty-four took advantage of the motor trip. Lectures were delivered enroute by Lansing Bloom and Dr. Hewett of the School of American Research; Dr. Hartley Burr Alexander at Mesa Verde and other points, Neill Judd in the Chaco Canyon; Jesse Nusbaum in the Mesa Verde and by others. While not organized as a summer school, the summer activities of the School point the way to a more comprehensive summer university program next year and in the years to come.

PAINTERS AND SCULPTORS

Honors for Margaret George

The award for sculpture at the Denver Art Museum's 32d annual exhibition of fine arts was given to Margaret George of Blanford, Dorset, England, but for two seasons in Santa Fe. "Figure of a Young Girl" was the exhibit she had sent to the Exhibition on invitation of the Committee of Fifteen.

OSKENONTON AND TSIANINA



Crowds Gathering in Fiesta Theater